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THE USE OF THE SUBJUNCTIVE MOOD
IN THE WORKS OF SIX MEDIÆVAL
PROVENÇAL LYRIC POETS.

In undertaking this investigation, the writer has had two objects in view: (1) to determine what shades of thought are expressed by the subjunctive mood in Provençal lyric verse, and (2) to discover whether there is absolute consistency in the observance of recognized principles governing the use of the subjunctive mood. For the latter purpose it has seemed advisable to consult collections of the complete works of individual poets rather than miscellaneous collections.

The texts used in connection with this study are:

1. La Vita e Le Opere del Trovatore Arnaldo Daniello: ed. U. A. Canello. Halle, 1883.
2. Poésies Complètes de Bertran de Born: ed. Antoine Thomas. Toulouse, 1888. (*Bibliothèque Méridionale*, Première Série, Tome I.)
3. Die Gedichte des Guillem Augier Novella: ed. Johannes Müller. *Zeitschrift für Romanische Philologie*, Bd. 23 (1899), pp. 47-78.
4. Die Werke des Trobadors Blacats: ed. Otto Soltan. *Zeitschrift für Romanische Philologie*, Bd. 23 (1899), pp. 201-248.
5. Die Lieder Peires von Auvergne: ed. Rudolf Zenker. Erlangen, 1900.
6. Vita e Poesie di Sordello di Goito: ed. Cesare de Lollis. Halle, 1896. (*Romanische Bibliothek*, Band XI.)¹

Several examples of the various uses of the subjunctive are grouped below under different headings. The total number of instances of regularity and irregularity (*i. e.*, the appearance of an indicative where a subjunctive would be expected) are noted at the end of each division. Two or more instances of the subjunctive following one and the same verb, or otherwise closely associated, are recorded as a single instance in obtaining the total count.

¹The first xxxix poems of this collection have been examined.

I. In Clauses of Characteristic.

(a) With Negative or Indefinite Antecedent.

Arnaut Daniel, xvii, 13:

Qu'ieu non sui ges cel que *lais* aur per plom;

Cf. also: Bertran de Born, II, 21. Blacatz, p. 242, v. 50. Guillem Augier Novella, p. 61, v. 23. Peire d'Alvernhe, IV, 53. Sordello, v. 28, etc.

Exceptions.

1. Arnaut Daniel, XII, 47:

Ni eu d'Amor non ai poder quem *cobra*,
Ni savis es nuls hom qui joi *acampa*.

2. Bertran de Born, XVI, 3:

Farai chanso tal que, quant er apresada,
A chadaü sera tart que guerrei

3. Peire d'Alvernhe, X, 40:

e tengon lo tug per fol
qui no *conois* sa natura (Mixed construction.)
e no . ill *membre* per que . s nais.

Total number of instances: Regularity, 95;
Irregularity, 3.

In exception 1 the forms "*cobra*" and "*acampa*" are used in order to maintain uniformity with other rhyme words ending in "a." The second example shows a use of the future indicative probably for vividness and to convey an idea of reality which would not be indicated by the subjunctive form.

The mixed construction in the association of the forms "*conois*" and "*membre*" suggests a confusion in the mind of the writer between the use of *qui* = *si* om (without expressed antecedent and regularly followed by the indicative mood) and the usual characteristic clause introduced by "*que*." The antecedent is expressed here in the form "*lo*."

(b) After Superlatives.

Bertran de Born, VI, 44:

Que totz lo mons vos avia elescut
Pel melhor rei que anc *portes* escut

(*idem*), IV, 37 (Poésies Amoureuses):

Quel melhz qu'om *poscha* el mon eslire
Pot *gazanhar* e *conquerer*,

Cf. also: Guillem Augier Novella, p. 60, v. 60. Peire d'Alvernhe, II, 22, etc.

Exceptions.

1. Bertran de Born, VI, 13 (Poésies Amoureuses):

Qu'en ai trobat del mon la plus certana
E la gensor qu'om *mentau*,

2. Sordello, xxxvii, 11 :

Voillatz, sius platz, dompna genser qe *regna*,

Total : Regularity, 10 ; Irregularity, 2.

The use of the indicative in the two exceptions noted in this category seems to turn upon the question of reality or the desire for vividness of expression. It may be, however, that these forms were used for purely metrical reasons.

II. In Clauses introduced by Indefinite Relative Pronouns or Adverbs.

Arnaut Daniel, III, 8 :

Mas ieu soi prims
D'amor, qui que s'en *tueilla*

Blacatz, p. 242, v. 61 :

Bella Cap', on que . m *sia*,
Vos am e . us amarai

Cf. also : Bertran de Born, VIII, 14. Peire d'Alvernhe, IX¹, 46. Sordello, VII, 7, etc.

Exception.

Peire d'Alvernhe, I, 29 :

E s'om s'es lo mon seguens,
vir se on mais l'*agensa*,

Total : Regularity, 39 ; Irregularity, 1.

Again we may assume that the writer was influenced by the requirements of verse structure. Indeed, it is safe to say that in Provençal lyric poetry considerations of meter and rhyme scheme were always of special importance.

III. In Hortatory or Optative Uses.

Arnaut Daniel, XIII, 17 :

E s'ieu al mieu enten vos mint,
Jamais la bella no m'*esgart*

Bertran de Born, II, 50 :

Baro, Deus vos *salv* e vos *gart*
E vos *ajut* e vos *valha*

Cf. also ; Guillem Augier Novella, p. 55, v. 17. Blacatz, p. 233, v. 2. Peire d'Alvernhe, IV, 29. Sordello, x, 3, etc.

Total : Regularity, 96 ; Irregularity, 0.

IV. Subjunctive Uses for the Imperative.²

Arnaut Daniel, XVI, 35 :

Cors, on qu'ieu an, not loinz nit *sebres*.

Bertran de Born, XVI, 46 :

E *dijas* li qu'a tal domna soplei

Cf. also : Bertran de Born, XIII, 20. Peire d'Alvernhe, VI, 50, etc.

Exception.

Bertran de Born, XXII, 46 :

Quan seras lai, no t'*enoia* :

Total : Regularity, 23 ; Irregularity, 1.

The indicative in the expression just quoted adds force and directness.

V. In Contrary to Fact Conditions.

Arnaut Daniel, XVIII, 22 :

S'a lei *plagues*, volgr' esser de sa cambra.

Cf. also : Bertran de Born, XXI, 28. Blacatz, p. 233, v. 8. Guillem Augier Novella, p. 59, v. 26. Peire d'Alvernhe, XIII, 25. Sordello, XI, 1, etc.

Exceptions.

1. Peire d'Alvernhe, XII, 17 :

l si . s *vezia* en espelh
no . s *prezaria* un aguilen.

2. (*idem*), XV, 29 :

Mas si . n *sabia* dieus mover,
be sai, for' encar *confraire*
de joven et enquistaire,

3. (*idem*), XVII, 11 :

e s'om so *meti*'en cossir
ja res no . s *deuria* *prezar* ;

4. Sordello, v, 24 :

Que, sil mair' o *sabia*, batrial ab bastos.

5. (*idem*), XXIX, 18 :

Que s'ieu lo sieu *sabia* ;
Quar, silh *mosrav'* a vertatz
Cum suy per lieys *turmentatz*,
Penria la 'n *piatz*,

²A subjunctive form is generally used to express a negative command. With regard to the use of the subjunctive for the affirmative imperative, it may be said that the substitution of the subjunctive for the imperative cannot always be determined, because the imperative form of some verbs is borrowed from the subjunctive. A clear subjunctive, however, indicates a mild form of command.

6. (*idem*), xxxii, 13 :

Et esteran, se ad amor plazia,

Total : Regularity, 40 ; Irregularity, 6.

The presence of the indicative lessens the contrary to fact idea, adding to the reality of the situation. The divided usage in Provençal between indicative and subjunctive in the contrary to fact protasis is interesting as foreshadowing the modern treatment in French, Italian and Spanish, according to which the indicative is used in French and the subjunctive in Italian and Spanish. (Cf. "Si je le *voyais*, je lui parlerais" with "Se lo *vedessi*, gli parlerei" and "Si yo le *viera*, le hablaría.")

VI. The Imperfect Subjunctive for the Conditional Mood.

Bertran de Born, viii, 39 :

Tels me plevi sa fe
No *fesés* plait sens mé

Sordello, x, 9 :

Ancar non hai de la mar tant apres,
Sitot lai gen sui nuiriz, q'eu *pogues*
Oltra passer, par esfortz q'eu fezes.

An irregular construction. Two instances of this use have been found.

VII. In Object Clauses.

(a) After Verbs of Wishing.

Arnaut Daniel, i, 17 :

E non vuoill que mais *sia* drutz
Cel que sa boch' al corn condutz.

Cf. also : Bertran de Born, iii, 37. Blacatz, p. 246, v. 215. Peire d'Alvernhe, iii, 40. Sordello, x, 16, etc.

Total : Regularity, 60 ; Irregularity, 0.

(b) After Verbs of Fearing, and other Forms of Mental Emotion.

Arnaut Daniel, iii, 37 :

Non ai paor
Que ja cel de Pontremble
N'*aia* gensor
De lieis ni que la *semble*.

Cf. also : Bertran de Born, v, 54. Blacatz, p. 244, v. 18. Peire d'Alvernhe, vi, 27. Sordello, xxvii, 25, etc.

Exception.

Peire d'Alvernhe, vii, 23 :

tem que *serai* escarnitz,

Total : Regularity, 15 ; Irregularity, 1.

The idea of futurity and reality is strongly emphasized by the form "serai."

(c) After Verbs of Commanding, Requesting or Entreating.

Arnaut Daniel, vii, 6 :

C'amors comanda
C'om la *serva* e la *blanda*,

Bertran de Born, xxi, 1 :

Folheta, vos mi prejatz que eu *chan*.

Cf. also : Guillem Augier Novella, p. 75, v. 51. Peire d'Alvernhe, xviii, 18. Sordello, iv, 46, etc.

Exception.

Sordello, xxxvi, 5 :

Vos qer merceis qomandar li *dignas*
Vostre plaizer e tot qant vos bon sia

Total : Regularity, 42 ; Irregularity, 1.

(d) After Verbs of Permitting, Advising or Urging.

Arnaut Daniel, xiii, 38 :

E pesam car Dieus nom cossint
Com *pogues* temps breujar ab art,

Cf. also : Bertran de Born, xvi, 17. Peire d'Alvernhe, xvi, 2. Sordello, xxxiv, 30, etc.

Total : Regularity, 18 ; Irregularity, 0.

(e) After Verbs of Prevention or Prohibition.

Sordello, iii, 1 :

Non pueis mudar, qan luecs es,
Q'ieu non *chant* o no *gronda* ;

(*idem*), xxiv, 16 :

Gardan son bon pretz que non *chaya*.

Total : Regularity, 2 ; Irregularity, 0.

(f) After Verbs or Expressions of Pretending.

Arnaut Daniel, ii, 33 :

Fatz semblan que nous *vuoilla* ;

Bertran de Born, xiv, 9 :

Eu no sui drutz ni d'amor non fenh tan
Qu'el mon donna n'*enrazon* ni n'*apel*
Ni no *donnei*,

Cf. also : Bertran de Born, iv, 27 (Poésies Diverses).

Total : Regularity, 3 ; Irregularity, 0.

(g) After Verbs of Assertion or Mental Action used negatively or interrogatively, preceded by the Conjunction "si" or used in the Conditional Mood.

Arnaut Daniel, xviii, 27 :

Tant fina amors cum cella qu'el cor m'intra
Non cuig *fos* anc en cors, non eis en arma ;

Peire d'Alvernhe, vii, 19 :

Si . l portiers me vol jurar
qu'autre non i *lais* entrar
segur poirai guerrear ;

Cf. also : Bertran de Born, xxii, 50. Guillem Augier Novella, p. 72, v. 13. Sordello, ii, 10, etc.

Exceptions.

1, Bertran de Born, xxii, 26 :

No cuidon qu'a Deu *enoia*

2. Sordello, xxiv, 33 :

Mas ab lieis quem fora plus gen
No sai quem *dey* dire ni far.

Total : Regularity, 44 ; Irregularity, 2.

In the first exception, "enoia" is probably used to represent a fact ; in the second, the "que" introducing "dey" is evidently a compound relative pronoun.

(h) After Verbs or Expressions denoting Intention or the Accomplishment of a Purpose.

Arnaut Daniel, xiii, 5 :

Som met en cor qu'ieu *colore* mon chan
D'un'aïtal flor don lo fruitz sia amors.

Cf. also : Bertran de Born, xi, 21. Sordello, xiii, 4, etc.

Total : Regularity, 5 ; Irregularity, 0.

(i) Denoting Uncertainty of Accomplishment.

Peire d'Alvernhe, iv, 11 :

Mas per bona atendensa
esper qu'alcus jois m'en *venha*.

Cf. also : Peire d'Alvernhe, iv, 35. Sordello, xxiv, 24.

Total : Regularity, 3 ; Irregularity, 0.

VIII. After Impersonal Phrases.

(a) Denoting Necessity or Obligation.

Arnaut Daniel, i, 10 :

Ben l'agra obs que *fos* becutz
El becs que *fos* loncs et agutz,

Sordello, vi, 2 :

. er vei que m'a mestier
Q'ieu *chant* de gerra e per gerra m'*esgau*,

Cf. also : Bertran de Born, i, 7. Peire d'Alvernhe, xv, 20, etc.

Total : Regularity, 15 ; Irregularity, 0.

(b) Denoting Propriety or Justice, or their Opposites.

Arnaut Daniel, iii, 53 :

Ben es razos
Doncas que mos chans *senta*,

Blacatz, p. 238, v. 42 :

Mais ma Bella-Capa cove
Que *iuge* . l ver si cum per se,

Cf. also : Bertran de Born, xiii, 13. Peire d'Alvernhe, iv, 20. Sordello, v, 37, etc.

Total : Regularity, 33 ; Irregularity, 0.

(c) Denoting Uncertainty.

Arnaut Daniel, xvii, 21 :

Que la gesser par c'*aia* pres un tom
Plus bas de liei

Cf. also : Bertran de Born, xiii, 21. Blacatz, p. 236, v. 53. Guillem Augier Novella, p. 61, v. 19. Sordello, vii, 14.

Exceptions.

Peire d'Alvernhe, vi, 13 :

e qui s'esjau a l'ora qu'es destreis
be . m par qu'a dreit li *vol* esser amics.

Sordello, v, 16 :

Quar ben par a son pretz qu'elh non *fai* ren quel pes.

(*idem*), xxii, 21 :

Mas a sos digz mi par qu'aisos *cambia*.

Total : Regularity, 18 ; Irregularity, 3.

The indicative following "par" denotes a certain assurance on the part of the writer.

(d) Denoting Mental Emotion.

Bertran de Born, xiii, 11 :

Platz que *deja* mon chan sofrir,

Peire d'Alvernhe, XI, 1 :

Belh m'es qui a son bon sen
qu'en bona cort lo *prezen*,

Cf. also : Blacatz, p. 236, v. 11. Guillem Augier Novella, p. 75, v. 50. Sordello, x, 26, etc.

Exceptions.

Bertran de Born, XIII, 16 :

Mi platz quar si vol enantir,
Qu'oïmais lo *tenran* per senhor
Cil que deven son feu servir,

Peire d'Alvernhe, XIII, 17 :

Greu m'es qu'estiers *sera* trop paucs
lo pretz d'aquest segle aora,

Total : Regularity, 33 ; Irregularity, 2.

The idea of futurity evidently outweighs the principle of mental emotion in the two examples above and prompts the use of the future indicative.

IX. After Conjunctions or Conjunctive Phrases.

(a) Denoting Purpose.

Arnaut Daniel, XVII, 41 :

Fals lausengier, fuocs las lengas vos arga
Confondaus Dieus que ja non *sapchatz* com,

Cf. also : Bertran de Born, v, 32 (Poésies Amoureuses). Peire d'Alvernhe, VII, 31. Sordello, XXI, 23, etc.

Total : Regularity, 40 ; Irregularity, 0.

(b) Temporal with an Element of Uncertainty.

Peire d'Alvernhe, IX¹, 15 :

Ar s'en vai l'auzels gai
tro qu'en *trob* l'ensenha.

Cf. also : Arnaut Daniel, VI, 19. Bertran de Born, I, 47 (Poésies Amoureuses). Sordello, IV, 3, etc.

Exception.

Bertran de Born, I, 21 (Poésies Diverses):

Joves se te quan *garda* son corps bel
E es joves domna quan bes *chapel*; (Mixed construction)

Total : Regularity, 31 ; Irregularity, 1.

We may regard the form "garda" in the passage just above as a natural usage, eliminating the idea of uncertainty, and assume that the subjunctive "chapel" was used to rhyme with "bel," when an indicative was to be expected. It seemed advisable, however, to quote the mixed construction in connection with this principle.

(c) Denoting a Proviso.

Bertran de Born, v, 75 (Poésies Amoureuses):

Mas els non estrenh coreis,
Sol qu'ab el s'en *an* l'argens
S'om pris en es mal dizens.

Sordello, xv, 41 :

Valer pot ben qi de valor a cura
Paupres o rïcx, sol quel cors *sia* pros.

Cf. also : Blacatz, p. 230, v. 7. Guillem Augier Novella, p. 61, v. 16. Peire d'Alvernhe, v, 42, etc.

Total : Regularity, 13 ; Irregularity, 0.

(d) Suggesting an Alternative.

Arnaut Daniel, I, 3 :

Enans serai viells e canecs
Ans que m'*acort* en aitals precz

Cf. also : Bertran de Born, XXIV, 33. Peire d'Alvernhe, IX, 58. Sordello, XVIII, 11, etc.

Total : Regularity, 6 ; Irregularity, 0.

(e) Denoting Manner, with an Element of Uncertainty.

Peire d'Alvernhe, v, 3 :

Chantars m'a tengut en pantais
consi *chantes* d'aïtal guiza
qu'autrui chantar non ressembles.

Cf. also : Bertran de Born, x, 35. Sordello, XVI, 11, etc.

Total : Regularity, 8 ; Irregularity, 0.

(f) Denoting Cause or Concession, with an Element of Uncertainty.

Bertran de Born, III, 7 :

Qu'eu no volh ges sia mia Toleta
Per qu'eu segurs non i *ausès* estar.

Sordello, IV, 46 :

Tutç om, per q'eu *s'i* airatç,⁴
Demandar voïgl sia prejatç

(*idem*), x, 15⁵ :

Q'oltra non posc passer, per re zom *pes*,

Total : Regularity, 3 ; Irregularity, 0.

⁴De Lollis' Interpretation. Cf. note, p. 261 (top).

⁵Cf. Diez, *Gr.*⁵, 1028.

X. Showing Elliptical Uses of "que"; generally denoting an Alternative, or Standing in Place of a longer Conjunctive Phrase.

Arnaut Daniel, x, 29 :

No vuoill de Roma l'emperi
Ni c'om m'en fassa apostoli
Qu'en lieis non aia revert

Sordello, xxxiv, 25 :

Qar mais am uir'ab turmenz
Qe vostre prez vailla menz,

Cf. also : Bertran de Born, x, 28. Peire d'Alvernhe, xix, 45, etc.

Total : Regularity, 27 ; Irregularity, 0.

General total : Regularity, 722 ; Irregularity, 23 + 2 irregular subjunctive forms recorded under VI.

This numerical result shows a small proportion of irregularity. When the indicative has been used where we should have expected the subjunctive, it has been generally clear that the writer desired to give force or reality to his expression or that he strove to conform to certain requirements of meter or rhyme scheme.

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CHAUCEER'S SISTER.

Through the kindness of Mr. Henry A. Phillips of Boston, Mass., my attention has been called to the fact that Geoffrey was not the only child of John Chaucer, as might be inferred from his release of his father's house in the Vintry,¹ but that the poet had a sister named Catherine, who married Simon Manning de Codham, Kent.² Geoffrey, however, remains the only known male heir.

The marriage furnishes us an additional bit of evidence regarding the connection of the

Chaucers with Kent, and is the avenue by which a numerous body of New Englanders trace their descent back to the father of the poet. Simon and Catherine in 39 Edw. III. conveyed lands to Robert Attewode, etc.³

The Mannings were of high rank and Simon's great-grandfather served under Richard Coeur de Lion against the Saracens. "They are said to be descended of an antient and noble family which took its name from *Manning*, a town in Saxony, from whence they came into *England* before the conquest, and some of them are said to have settled in *Friesland*. They bore for their arms . . . *Gules, a cross potence, or flory, between 4 cinquefoils or.* Guillim, p. 138."⁴ Thus the social status of Chaucer's brother-in-law was fully as high, if not higher, than his own, and supports the view that John Chaucer was a man of prominence in his age.

It is extremely unlikely that "soror" could stand for "sister-in-law" and reference thus be made to Catherine Roet, the probable sister of Philippa Chaucer. Catherine Roet married Sir Hugh Swynford in 1367 or earlier, because her son, Thomas Swynford, was four years old in 1372.⁵ Upon the death of her husband she became successively governess, mistress, and wife (in 1396) of John of Gaunt, who died in 1399. Catherine herself died in 1403,⁶ and was referred to as "the most renowned Lady Katherine de Roelt, deceased, late Duchess of Lancaster" in 1411.⁷ If she married Manning at all it must have been between 1399 and 1403; she would in this case hardly have been termed Chaucer's sister, and would furthermore have been rather old to have given birth to the son John Manning that is mentioned in Mr. Water's pedigree.

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³ *Feet of Fines*, Greenwich, 39 Edw. III.

⁴ Hasted's *History of Kent*, i, 124. See also the suggested origin of the name Malyn in Kern's *The Ancestry of Chaucer*, p. 125.

⁵ *Excerpta Historica*, 155.

⁶ *Excerpta Historica*, 158, 152ff.

⁷ *Rot. Pat.*, 13 Hen. IV. pt. I, m. 35; Rymer's *Foedera*, viii, 704; *Excerpta Historica*, 158; Weever's *Funeral Monuments*, 413.

¹ *Life Records of Chaucer*, iv, 232.

² "Catherina soror Galfridi Chawcer militis, Celeberimi Poetae Anglicani." *Harl. MS.* 1548, fol. 29. See also H. F. Water's "Gleanings" in the *Historical and Genealogical Register*, July, 1897.